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1917

WORK AND WITH PLAY LANGUAGE

ROBBINS AND ROW



Class TPE 1111

Book TP726

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STUDIES IN ENGLISH
WORK AND PLAY
WITH
LANGUAGE

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THE PURPOSE AND PLAN OF THE BOOK

The necessity for a text-book in Language in the hands of the pupils in the third grade involves two general conditions: First, many teachers feel the need of a carefully planned course of special lessons in this subject. They have neither the time nor the energy required to work out such a course in a satisfactory way. Second, good language work can not be done unless children have in their hands a large amount of material upon which to work.

The ideal text-book for use in this grade, therefore, involves three important factors: First, there should be ample provision for supplying the children with good language impressions. Second, there should be numerous exercises for stimulating and encouraging the freest possible practice in expression. Third, when the children show by their oral and written language work that they are attaining a satisfactory vocabulary and a fair degree of facility in expression, considerable attention should be given to correcting their language, both oral and written.

The only effective means of providing language impression in a book is through good literature, stories and poems that the children enjoy, reading them over and over, even memorizing especially good parts. If the stories are of a kind that the children will naturally want to tell at home, or to their associates elsewhere out of school, this material will combine both language impressions and practice in expression.

Matter-of-fact teachers are much inclined to underestimate the power and the value of the young child's imagination in relation to his language work. Most children at from three to five years of age can compose

quite wonderful stories of what they have seen in a trip to the forest, or down into the sea, or up to the moon, or any such places where they go in their flights of imagination. In many schools the work in no way recognizes this wonderful power of the young child, and instead of its being utilized and encouraged, to the great joy of the child and to his marvelous development in the power to image things and to tell about them, it is flatly assumed that he can't do anything of the kind. It is believed that most teachers will be amazed to find what the majority of children can do in this way if only a sympathetic atmosphere is created.

In a very large measure the pictures in this book are designed to utilize this same power of the children. They are not generally intended to suggest mere facts to be reproduced, but rather to encourage the children in the utmost freedom in inventing stories.

Many Language books over-emphasize drill upon punctuation, the use of capital letters, abbreviations, and so on. Young children are not interested in these things until they find themselves writing with a fair degree of skill, and even then there are few matters of form that they need to know. If attention is concentrated upon these matters of form, freedom and spontaneity in expression will be inhibited. A good story, told with freedom, but poorly punctuated, is worth very much more as a language exercise than a stilted, cramped bit of composition absolutely perfect in form.

As has already been implied, children gain in language power most rapidly when they hear language or use it in the spirit of play. This is one of the ideas in this book. There is an abundance of real work to do. The children are required to think things out for themselves, but the idea of playing with language has been constantly kept in mind.

THE AUTHORS.

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Suggestions for parts 1 and 2 of the story. See page 9.



Suggestions for parts 3 and 4 of the story.

WORK AND PLAY WITH LANGUAGE

STUDY 1

An Original Story

ALL OVERBOARD

On the opposite page are pictures that will tell you a good story. Do not be afraid to imagine all sorts of things about these children and their trip.

1. Choose names for the children; tell where they live; how they are related, if at all; how they planned the trip.

2. Give the conversation they had while making the plans. Then tell about the kind of boat and the start.

3. What were the children trying to get? How long had they paddled about before the accident? Who caused it? How? Were the children all thrown out?

4. The picture does not give you any hint of the result; you must think that out. Who was most frightened? How deep was the water? How far was it to shore? Could the older children wade out? How was the little girl saved?

STUDY 2

Literature and Composition

THE SWALLOW

Fly away, fly away over the sea,
Sun-loving swallow, for summer is done;
Come again, come again, come back to me,
Bringing the summer and bringing the sun.

—CHRISTINA G. ROSSETTI.

1. When do the swallows “fly away” from where you live? Why? When do they return?
2. Why does Miss Rossetti call the swallow “sun-loving”?
3. Prepare to tell what you have observed about the coming and going of other birds where you live.
4. With what kind of letter does each line of poetry begin?

Memorize this stanza.

Try to write a four line stanza about any bird you like.

STUDY 3

How to Write Special Names

1. My name is James Ross Wilson. I live in Toledo, Ohio. I attend the Lowell School. My father's name is Arthur Ross Wilson. He was born in Richmond, Virginia. My mother's maiden name was Ellen Moore. She came from Belfast, Ireland,

and was married to Father in Charleston, West Virginia.

Notice how capital letters are used in the above sentences. Why is the capital F used to begin father in one case?

A capital letter is used to begin a sentence, or a special name of a person, place, or thing.

So far as you can, write the same things about yourself and your family.

STUDY 4

Playing with Words

A pin has a head, but has no hair;
A clock has a face, but no mouth there;
Needles have eyes, but they cannot see;
A fly has a trunk without lock or key;
A timepiece may lose, but cannot win;
A cornfield dimples without a chin;
A hill has no leg, but has a foot;
A wineglass a stem, but not a root;
A watch has hands, but no thumb or finger;
A shoe has a tongue, but is no singer;
Rivers run, though they have no feet;
A saw has teeth, but it does not eat.

—CHRISTINA G. ROSSETTI.

1. These verses are only nonsense rhymes. The author was simply playing with ideas and words when she wrote them, "just for fun."

2. Time yourself while you memorize these rhymes. Then try to repeat them every day for three or four days.

Try to write from two to six lines something like these.

STUDY 5

Memory Selection

Of speckled eggs the birdie sings
And nests among the trees;
The sailor sings of ropes and things
In ships upon the seas.

The children sing in far Japan,
The children sing in Spain;
The organ with the organ man
Is singing in the rain.

—ROBERT LOUIS STEVENSON.

STUDY 6

A Story to Tell

This picture shows how people enjoy a good story. A good story-teller can always have an audience. Not everyone can be a good story-teller, but there are some rules for story-telling that almost anyone can learn.

1. Know your story well from beginning to end, so that you can tell it without hesitation. To start a story and be unable to finish it makes every one in the company feel foolish, especially the one who attempts the story.



A GOOD STORY

J. G. BROWN

2. Avoid many details; that is, tell only those things that are needed to understand what is to follow.

3. Tell of things in the order in which they happened, and do not run off on side paths.

4. The best part of a well-told story comes very near the end. In a funny story the best part should be the last sentence.

Find a good story and learn it to tell in class.

A RIDDLE

As I went through the garden gap,
Whom should I meet but Dick Red Cap!
A stick in his hand, and a stone in his throat,
If you'll tell me this riddle, I'll give you a groat.

Find the answer and memorize the riddle.

STUDY 7

The Right Use of Words

IS AND ARE

1. The boy *is* at home; the girls *are* at school.
2. There *is* only one horse but there *are* five mules.

3. Many tons of iron *are* taken out each year.

From such sentences as the above try to tell how we know when to use *is* and when *are*.

Copy the following sentences, filling each blank with *is* or *are* as the sentence requires. Then read the sentences aloud.

4. There — no milk in the house, but there — two bottles of cream.
5. Where — my hat and coat? There — your hat and gloves and here — your coat.
6. — there any flowers out yet? Yes, there — a few.
7. — the train in, and — our friends here?
8. The leaves of the tree — turning yellow.
9. What — the wild waves saying?
10. The colors of the foliage — rich and beautiful.
11. The color of the leaves — a gray green.
12. — there no water in the pail?
13. — there air-holes in the box?
14. Where — Mother and Father?
15. The boy with the apples — here.

STUDY 8

A Language Game

IS AND ARE

For a second lesson on the use of *is* and *are* let pupils prepare to ask questions the answers to which will require the use of one of these words. Then choose sides. The first pupil on each side asks a question of the first on the other. Then number two on each side exchange questions and answers, and so on down the line. Pupils who use a wrong form in question or answer take their seats.

STUDY 9

A RIDDLE

We are little airy creatures,
All of different voice and features;
One of us in glass is set,
One of us you'll find in jet.
Another you may see in tin,
And the fourth a box within.
If the fifth you would pursue,
It can never fly from you.

—JONATHAN SWIFT.

Memorize the riddle when you have found the answer to it. Then repeat it to persons out of school to see whether they can find the answer.

STUDY 10

A Story from Pictures

Tell the best story you can from the following suggestions on the pictures:

1. Give the name of the boy; tell where he lives; what he has been doing; and how he feels about his work.

2. What kind of birds came to make their home in the house; how the boy watched them daily; what he told his parents and friends.

3. What the boy saw one morning as he came into the yard; what he did; how he felt about this danger to the birds. Give the conversation between the boy and his father that evening at dinner.

4. Explain how the boy changed something about the house or the pole so that a cat could not get at the nest.



STUDY 11

A Humorous Story

A RIVAL OF THE STEAM ORGAN

A circus had just been in town and Bessie had been very much interested in the 'cal-li'o-pe, the steam organ. The following Sunday afternoon was warm and quiet. Bessie and her mother were sitting reading in the library near an open window. Grandfather was taking his afternoon nap in his room just above the library.

Presently Bessie looked up and exclaimed, "Mother, what's that noise, the fire-whistle?"

"No," said her mother, "I think that's Grandfather snoring."

Bessie paused, listening, and then remarked, "O Mother, if I could snore like that I'd go in a parade."

1. Why does the writer of this story tell about *the circus? the calliope? the open window?*

2. Write in full what is meant by *what's, that's, I'd*.

Pupils should study the story carefully, memorize it if they wish, then tell it at least once to another class of children or at home.

A RIDDLE

Old Mother Twitchett had but one eye,
And a long tail which she let fly;
And every time she went through a gap,
A bit of her tail she left in a trap.

STUDY 12

Letter-Writing

1044 E. Sixth St.,
Columbus, Ohio,
May 21, 1916.

Dear Jack:

Maybe you've been wondering why I didn't write. Well, the reason was I hadn't much to write about, but now I have something good to tell you.

Last Tuesday was my birthday and Father gave me a fox terrier dog. He is really only a puppy, not quite a year old, but Father says he will not grow any more. He is nearly all white, but he has a black spot on top of his head that comes down on one side and gives him a black eye.

We call him Sport because he is so playful and can do so many tricks. He sits up straight and begs and shakes hands. When I tell him, he will lie down and pretend he is dead. He does another trick that is the best of all. When he is begging, if I put a piece of bread or meat on his nose, he will keep perfectly still while I count, *one, two, three*. As soon as I say *three*, he gives his head a little toss and catches the bread as it comes down.

I hope you can come over next Saturday to see Sport. We'll have lots of fun.

Your loving cousin,

DICK.

1. Why did Dick write this letter? How do you think Jack would enjoy it? Why?
2. Of what use is the first part of the letter?
3. What is told in the second part? In the third part? In the fourth part?
4. What do we call each of these parts? Why is this letter better for being divided into paragraphs?
5. Notice the use of capital letters in the letter. How do we begin the name of a month, of a day of the week? Why is the word *father* here begun with a capital?
6. Where does Dick live? When was the letter written? Notice carefully how the place and date are written, and write your own address and the date of to-day.*

STUDY 13

Letter-Writing

Suppose your father has given you a Shetland pony; write a letter to a cousin or some other friend telling what you think will be most interesting.

If you wish you may use the following suggestions, but it is always better to make your own plan or outline.

1. Age, size, color, and name of the pony, giving a reason for the name, if you can.
2. Where you keep the pony and what you feed him.
3. How you use him and who shares your pleasure.
4. Write your friend to come to have a ride or drive.

*For children at this stage the formal parts of a letter are not important. The main purpose all this year should be to get them to write free, chatty, visitory letters.

STUDY 14

A Memory Selection

BOATS SAIL ON THE RIVERS

Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven
And overtops the trees,
And builds a road from earth to sky,
Is prettier far than these.

—CHRISTINA G. ROSSETTI.

1. What is the "bow that bridges heaven?"
2. Why do artists so often draw or paint pictures of sailboats on rivers or lakes or of sailing vessels at sea?
3. What happens at your home when someone discovers a rainbow?
4. Why do you think Miss Rossetti wrote these verses?
Memorize the poem.

A RIDDLE

Elizabeth, Elspeth, Betsey, and Bess,
All went together to seek a hen's nest;
They found a fine nest with five eggs in it,
They all took one and left four in it.

STUDY 15

Dictation

“Good-day, Uncle,” said Ivan, “why do you drag that bundle of wood about?”

“This is magic wood,” said the man. “If I put it on the ground a great army will spring up.”

“Come and ride with us,” said Ivan.

“Thank you,” said the man. And he climbed into the ship. And away they flew. They flew and flew. And look! There was the Czar’s castle.

1. Copy the words in the above extract that you think you might misspell.

2. Notice carefully the punctuation. If you do not know the reason for any marks ask your teacher about them.

Prepare to write any part of the extract while your teacher dictates it.

STUDY 16

Literature and Composition

THE BOY AND THE SQUIRREL

As I was going to school one morning a squirrel ran into its hole in the path before me. Now here was a chance for fun. As there was a stream just at hand, I determined to pour water into the hole till it should be full and so force the squirrel up in order that I might kill him.

I got a bucket from beside a sugar maple and

began to pour water into the hole. In a short time I heard the squirrel trying to get up, and said: "Ah, my fellow, I shall soon have you out now."

Just then I heard a voice behind me: "Well, my boy, what have you in there?" I turned and saw one of our neighbors, a good old man with long white locks, who had seen more than sixty winters.

"Why," said I, "I have a ground squirrel in here, and am going to drown him out."

"John," said he, "when I was a boy, more than fifty years ago, I was engaged one day, just as you are, drowning a ground squirrel; and an old man like me came along, and said to me: 'You are a little boy; now, if you were down in a narrow hole like that, and I should come along and pour water down on you to drown you, would you not think I was cruel? God made that little squirrel, and life is as sweet to him as it is to you. Then why will you torture to death a little innocent creature that God has made?' "

He said: "I have never forgotten that, and never shall. I never have killed any harmless creature for fun since."

1. What kind of squirrel must this have been? Why? Tell about the different kinds of squirrels you know.

2. Why was the bucket beside the maple tree?

3. How old was the man? Can you think of any reason why we do not give a person's age by saying he has seen fifty springs or seventy autumns?

The idea recalls the story of the old colored man who said: "I allus notice dat when I lives through de month ob March I lives all de res ob de year."

4. Do you think this boy was naturally cruel? If not why did he wish to "drown out" and kill the squirrel? Under what conditions may we be justified in taking the life of another animal?

Tell or write a story of someone who went to special trouble to save the life of a bird or other animal. Or tell what you think of those who shoot birds or squirrels or rabbits "just for fun."

STUDY 17

How to Address a Letter

Miss Mildred Miller,

1234 Forest Av.,

Pasadena, Cal.

Notice how this address is arranged on the envelope. It is in the lower part of the space, so as to leave room for the stamp and the postmark at the top.

Observe, also, the punctuation. The commas are now often omitted from the address, but the period should always be used after an abbreviation.

Cut five pieces of paper, each 5 inches long by 3 inches wide, to represent envelopes. Write an address on each, being careful about the position on the paper, the arrangement of the parts, and the punctuation.

Always remember that several very busy people have to read the address on every letter as it goes along its way. Anything that makes the address easy to read at the first glance helps these people.

STUDY 18

The Right Use of Words

WAS AND WERE

Turn back to Study 7 and read the first three sentences, using *was* in place of *is* and *were* in place of *are*. How do we know when to use *was* and when *were*?

Copy the following sentences, filling each blank with *was* or *were* as the sentence requires.

1. The crop of apples — small.
2. There — only ten baskets of peaches.
3. Not one of the books — lost.
4. Every one of the girls — successful.
5. The colors of the flag — yellow and green.
6. Where — the cups and saucers?

For *was* and *were* try to make a game like that in Study 8.



KIORBOE

STUDY 19

Oral and Written Composition

STORY OF A FLOOD

The suggestions for a story here are so plain that it seems better not to ask many questions. Some unusual thing has happened: a heavy rain storm, a cloud-burst, a levee or a dam has broken. Where had this dog-house been? Why could not the mother escape? Why did not the puppies run away when the water began to rise about the house? What is the mother dog doing?

One other thing is very important to the story; do you see anything in the picture to hint that human help may come to this family?

Let each pupil study the picture alone, make his own outline if he can, and write his own story.

After the stories have been handed in, the picture may be made the subject of an interesting class conversation.

STUDY 20

A Humorous Story

SHE TALKED TOO MUCH

A shopkeeper had a young parrot that he took great delight in teaching to talk. One day when the parrot was walking about in front of the shop a strange dog came up to her and began to growl. Polly remembered some words she had often heard said to dogs, and she exclaimed quickly, "Sick 'em! Sick 'em!"

With a sharp yelp, the dog sprang upon the bird and with paws and teeth had badly disarranged her plumage before she could free herself and fly to her perch.

As the parrot tried to smooth out her feathers, she was heard to say, "Polly, you talk too much."

Learn the story to tell to another class or at home.

A RIDDLE

Twelve pears hanging high,
Twelve knights riding by;
Each Knight took a pear,
And left eleven hanging there.

STUDY 21

Literature and Composition

ARMIES IN THE FIRE

The lamps now glitter down the street;
Faintly sound the falling feet;
And the blue even slowly falls
About the garden trees and walls.

Now in the falling of the gloom
The red fire paints the empty room;
And warmly on the roof it looks,
And flickers on the backs of books.

Armies march by tower and spire
Of cities blazing, in the fire;—
Till as I gaze with staring eyes,
The armies fade, the luster dies.

Then once again the glow returns;
Again the phantom city burns;
And down the red-hot valley, lo!
The phantom armies marching go!

Blinking embers, tell me true,
Where are those armies marching to,
And what the burning city is
That crumbles in your furnaces?

—ROBERT LOUIS STEVENSON.

1. What kind of fire is referred to in the poem? Have you ever seen pictures in a fire?
2. Explain the meaning of *glitter, even, gloom, flickers, luster, phantom, blinking, embers*.
3. Make a list of the words in the poem that really help you to form the picture.
4. Can you think of a reason why the writer saw armies in the fire?
5. Why do you think Stevenson wrote this poem?

Think of a time when, as night came on, you sat before an open fire; then tell or write of what you remember to have fancied you saw in the flickering flames. Or tell about what you have seen in sunset clouds or in clouds driven by the wind.

STUDY 22

Letter-Writing

A PLAN FOR THE YEAR

The only way to learn to write good letters is to study some good models and to practice writing letters. By far the best practice is in writing real letters to real friends.

The authors of this book recommend that the members of this class form a Letter-writing Club to meet for a half hour on the first Monday and Tuesday of each month. At the Monday meeting, three or four members of the class will read to the others friendly letters that they think are good and

interesting. These letters may be posted in the room for reference.

Then the Tuesday half-hour should be devoted to writing actual letters to be sent to friends. To make this definite in aim, each pupil may plan to write this monthly letter to the same person, to one of the grandparents, a brother, or sister away from home, a cousin, an aunt, or a friend.

In case this plan is adopted this lesson period should be devoted to organizing the club, electing officers, or at least a committee to arrange for each Monday's program, and getting each member of the class to agree to follow the plan during the school year.

When this plan is followed the other Studies on Letter-writing may be omitted.

STUDY 23

An Original Story

A FRIEND IN NEED

Some dogs are like some children; they are not happy unless they are teasing someone. They do not pause to think how unhappy their teasing may make others.

1. Give these animals names and tell where each one lives. Try to make your names suitable, as, Solong, Rags, White Sox, and Mealynose.



2. Tell how the two dogs happened to be together this day and where pussy was when they spied her.

3. Tell what other kinds of refuge pussy would have preferred had such things been near, and how near the dogs were to her when she scrambled upon the donkey's back.

4. Why does the donkey look so cross and prepare to kick?

5. Which dog is more likely to make trouble for pussy now? Why?

When you have thought out these and any other things that come to you as you study the picture, tell a story for which the picture would be a good illustration.

STUDY 24

Dictation

WRITING CONVERSATION

“That is fine news,” said the cock. “I am glad to hear it.” Then he looked far off, and said, “Here comes a friend, we must tell him the good news.”

“Who is coming?” asked the fox.

“It is our farmyard dog,” said the cock.

“Oh,” said the fox, “I must be going.”

“Do not go, Friend Fox. Stay and tell our friend the good news.”

“No,” said the fox, “I fear he has not heard it, and he may kill me.”

1. One of the most difficult things in your composition is to be able to write conversation correctly. Copy the above carefully. If you do not see the reason for every capital letter and every punctuation mark, ask your teacher to explain. You cannot remember where to put them unless you know why they are used.

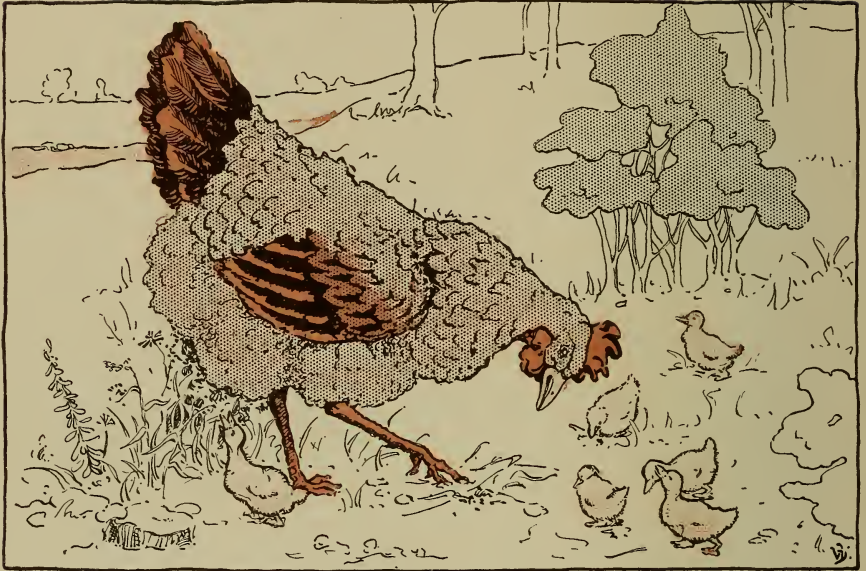
Prepare to write the last seven lines from dictation.

A RIDDLE

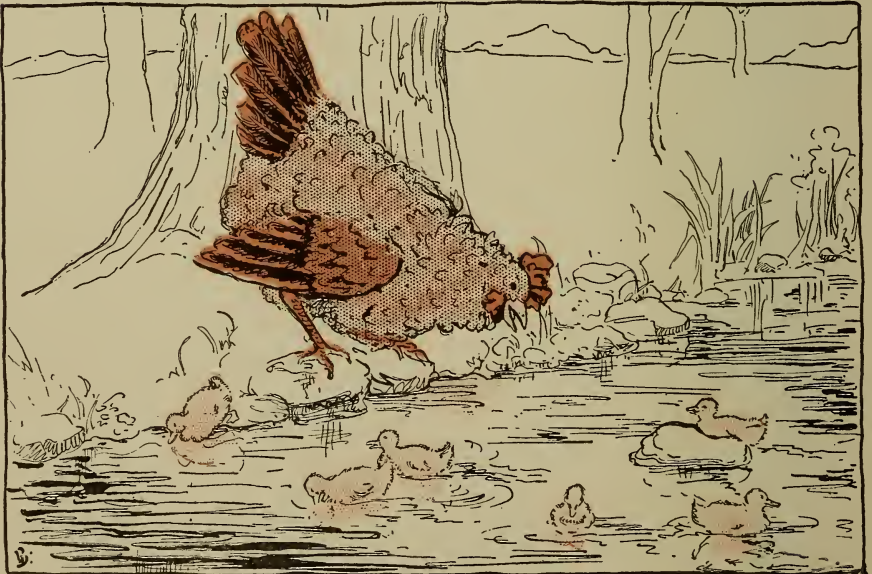
As round as an apple,
Shaped like a cup;
All the king's horses
Cannot pull it up.

STUDY 25

An Original Story



Suggestions for Paragraph 1.



Suggestions for Paragraph 2.

If you will let your fancy play freely, these two pictures will tell you an interesting little story for you to tell or write.

1. Who owns this hen? What does she call her? What kind of eggs did she set her on? Why? How long did the hen sit? How many ducklings were hatched out? Describe them. Did the hen know they were not chickens? Was she fond of them?

2. Where did the hen and her brood find their way one day? What did the ducklings immediately do? How did the hen feel? What did she say? What did the ducklings reply? Did the hen go into the water to drive them out? If so, what happened? Did the mother ever become used to having her babies go swimming?

STUDY 26

Memory Selection

WHITE BUTTERFLIES

Fly, white butterflies, out to sea,
Frail, pale wings for the wind to try,
Small, white wings that we scarce can see,
Fly!

Some fly light as a laugh of glee,
Some fly soft as a long, low sigh;
All to the haven where each would be,
Fly!

—ALGERNON CHARLES SWINBURNE.

Here is a pretty picture of lightest, daintiest of butterflies flitting out over the water. These butterflies may often be seen darting about over little pools of water along a country road or in the fields. One who has ever seen them can easily imagine what the poet had in mind.

Memorize the poem.

STUDY 27

Pronunciation

The following words are often mispronounced. With the help of your teacher be sure to get the right pronunciation and say them aloud several times.

For recitation one pupil may spell a word aloud and the next pronounce it.

again	apricot	basket	before
against	asparagus	because	behind

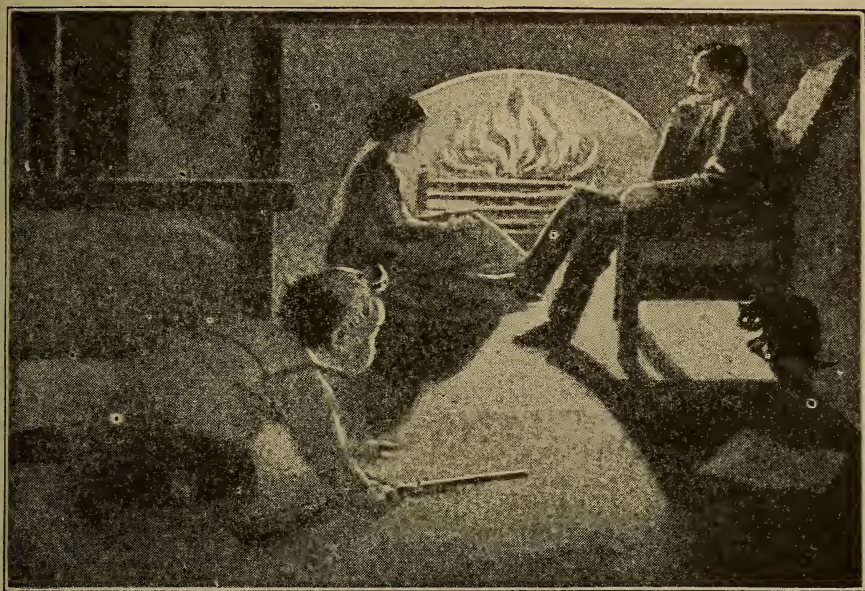
STUDY 28

Literature and Composition

THE LAND OF STORY-BOOKS

At evening when the lamp is lit,
Around the fire my parents sit;
They sit at home and talk and sing,
And do not play at anything.

Now, with my little gun, I crawl
All in the dark along the wall,



And follow round the forest track
Away behind the sofa back.

There, in the night, where none can spy,
All in my hunter's camp I lie,
And play at books that I have read
Till it is time to go to bed.

These are the hills, these are the woods,
These are my starry solitudes;
And there the river by whose brink
The roaring lions come to drink.

I see the others far away
As if in fire-lit camp they lay,
And I, like to an Indian scout,
Around their party prowled about.

So, when my nurse comes in for me,
Home I return across the sea,
And go to bed with backward looks
At my dear land of Story-books.

—R. L. STEVENSON.

1. Why is the child not interested in what the parents do in the evening?
2. Why does he choose this time for his pretend hunting?
3. How does he see the things he tells about? Where does he get the ideas?
4. How is he like an Indian scout?
5. Why does he go to bed with backward look?
6. Explain *starry solitudes*, *brink*, *fire-lit*, *prowled*.

Most young children have some way in which they let their fancy play as this child tells us he did.

Think over the way in which you have most fun in imagining things, and prepare to tell the class about it.

A RIDDLE

As I was going to St. Ives,
I met a man with seven wives;
Each wife had seven sacks,
Each sack had seven cats,
Every cat had seven kits;
Kits, cats, sacks, and wives,
How many were going to St. Ives?

STUDY 29

Dramatizing a Story

Let the class choose one of the stories they have read recently and, with the help of the teacher, make their own dramatization of it.

Some teachers develop excellent language work in dramatizing *Old Pipes and the Dryad*, from Stockton's *Fanciful Tales*, published by Scribners.

Other good stories for dramatizing are:

THE STORY OF THE THREE BEARS.

HANSEL AND GRETEL.

THE MUSICIAN OF BREMEN.

STUDY 30

A Humorous Story

A SIMPLE REMEDY

A little girl was pretending she was a nurse in a hospital. She rang an imaginary telephone on the wall to talk to her companion at the farther end of the room, who was playing the part of doctor.

"Hello!" said the nurse. "Is that the doctor?"

"Yes," answered her companion in a deep voice, "this is the doctor."

"This lady is very sick," she said.

"Well, what seems to be the matter?"

"She has swallowed a bottle of ink."

“What have you done for her?” asked the doctor.
“I gave her two pads of blotting-paper.”

Children who are at all original and inventive will enjoy making changes in this story. For example, suppose the nurse had replied, “She has swallowed a button,” or “She has swallowed a crabapple,” finish the story.

Prepare to tell the story at school or at home.

STUDY 31

Letter-Writing

Write a letter to a cousin, to some other relative, or to some intimate friend, telling what you did Hallowe'en Night. Before you begin to write make an outline something like this:

1. Who were in your party.
2. How and when you planned your evening's fun.
3. How you dressed.
4. Where you went and what you did.

A RIDDLE

In marble walls as white as milk,
Lined with a skin as soft as silk,
Within a fountain crystal clear,
A golden apple doth appear.
No doors there are to this stronghold,
Yet thieves break in and steal the gold.

STUDY 32

Literature and Composition

WHY THE EARS OF WHEAT ARE SMALL

Long ago the King of the Fields and Forests walked about on this earth. All plant life, from the smallest weed by the roadside to the giant oak of the forest, rejoiced in his presence, for the great King loved and cared for them all.

In those days the stalks of wheat were very tall and the grains of wheat grew up and down the stalks from top to bottom. On every stalk there were hundreds of plump, brown kernels.

One day, when the golden wheat was ready for the sickle, a mother and her little son were walking through a wheat field and came to a pool of water beside the pathway. The child amused himself by breaking off great stalks of wheat and throwing them into the water. The mother stood near without saying a word to stop him.

Just then the King of the Fields and Forests came by and saw the boy wasting the wheat. He saw also the careless mother. The King was angry and called out in a voice like thunder, "Is this the way you waste the precious grain that is given you for food? From this time on nothing shall grow upon the wheat stalks."

Then the woman and all who heard him were terrified. They fell upon their knees before the

King and begged for mercy. "O King, spare us," they cried. "If you do not give us back the wheat we shall perish from hunger."

When the King saw their grief he pitied them and said, "I will answer your prayer. But to punish you for your wastefulness the wheat kernels shall henceforth grow only at the top of the stalk."

—A GERMAN FOLK TALE.

1. Explain *rejoiced in his presence, ready for the sickle, amused himself, precious grain, perish from hunger.*

2. What other word or words could you use in place of *giant? careless? terrified? mercy? grief? punish? henceforth?*

3. What lesson is this story intended to teach?

Prepare to tell the story to one or more persons outside of school.

STUDY 33

A Conversation Lesson

WHEAT

Let the pupils learn all they can about wheat: how it is planted; what it looks like when growing, when ripe; how and when harvested; how threshed; how made into flour; other products than flour; various uses. Make this the basis of a conversation lesson in which every member of the class has a part.

In assigning a lesson of this kind, it may be well to intimate that other pupils will be interested in what each one has to tell according to whether the information is common or unusual, and how well it is told. Corn, cotton, or some fruit may be taken instead of wheat.

STUDY 34

Story-Telling

A YOUNG MEMBER OF THE HUMANE SOCIETY

A doctor driving his automobile without lights into town late one night ran into a horse and buggy. The passengers were unhurt, but the horse had a leg broken. The animal was left on the side of the street until next day.

In a family living across the street was a four-year old boy, who saw the horse and became very much interested in its suffering.

When his father came home for dinner, Robert met him at the door and, with much eagerness, told him about the horse. It was an intensely cold day and Robert insisted that his father should have the horse taken into the barn. He was told that that could not be done; the horse was too heavy for them to move.

Then, he asked that he should be allowed to carry the horse a plate of food. But his father told him the horse did not eat such food as that and that it had already been fed with hay.

After a little pause, Robert said, "Well, Daddy, let's take out a rug to cover the horse and keep him warm."

The father showed him that some one had already put a blanket on the horse.

Then the little fellow, not knowing what else to do, came to his father and said:

“Daddy, is there nothing we can do at all?”

“No, I think not,” said the father.

“And must the horse lie there in the cold?”

“Yes,” replied the father.

“And we can’t do anything?”

“No, I don’t see that we can do anything.”

There was another slight pause, while the little fellow looked out at the horse. Turning again to his father he said, “Well, Daddy, I believe I’ll cry!”

How do you like this story? Why? How do you like Robert? Why? What kind of boy will he probably be when he is ten? What kind of man will he likely be?

This is a good story, but not an easy one to tell. Study it carefully so that you tell it all the way through just as it is told here.

STUDY 35

Literature and Composition

DREAMS

At last I know where they are kept,
My own, own dreams;
At night I found them when I slept,
But now it seems
As if I only have to go
A little way,
And I can find them all, I know,
By night or day.

I do not even shut my eyes.
I sit and wait,
And pretty soon, wide open flies
A little gate;
All things I want come through to me,
And I can go
A-sailing, sailing on the sea—
Heave ho! Heave ho!

With pirates and with Indian braves
And robber bands
I hunt, and ride, and live in caves,
In foreign lands;
I hunt big buffaloes and lynx
And bears and deer,
While nurse sits mending—and she thinks
I'm sitting here.

—ROBERT GILBERT WELSH.

1. This is another of those little poems that tell in a beautiful way of the power of young children to imagine all sorts of curious, interesting things. What other poet that you know uses this idea of children's minds so much in his poems? Name some of his poems you have read.

2. This power might be called the child's magic mirror in which he can see all kinds of wonderful pictures.

3. How does this poet get his pictures?

If you can sit quiet and have such a little gate open to you, prepare to tell the class about one or more of the interesting pictures you see.

STUDY 36

Dictation

SPELLING AND PRONUNCIATION

Next came the Rabbit's angry voice, "Pat! Pat! Where are you?"

And then came a voice she had never heard before, "Sure, then, I'm here, digging for apples, your honor!"

"Digging for apples!" said the Rabbit. "Come and help me out of this! Now tell me, Pat, what's that in the window?"

"Sure, it's an arm, your honor!"

"An arm, you goose! Who ever saw one so big? Why, it fills the whole window!"

1. Copy the above, noticing carefully the spelling of *rabbit, angry, voice, heard, digging, honor, whole*.

2. Notice also the punctuation marks, especially the quotations, commas, exclamation marks, and the question marks.

3. Write in full what is meant by *I'm, what's, it's*.

Prepare to write any five lines from dictation.

A RIDDLE

We travel much, yet pris'ners are,
And close confined to boot,
We with the swiftest horse keep pace,
Yet always go on foot.

STUDY 37

Combining Sentences

Combine each of the following groups of sentences into one sentence. This should be first an oral exercise in class, then each pupil should do it in writing. Which do you like the better, the separate sentences or the combined?

1. The wind tosses the kites on high. The wind blows the birds about the sky.

2. The boy lay down on some hay. He went to sleep. He did not wake till sunrise.

3. Sam was climbing up into the cherry tree. He fell down into a berry-bush. He scratched his face. He tore his clothes.

4. The rabbit lay down in the tall grass. The rabbit was soon asleep. The tortoise kept on running.

5. The old people sit at home. The old people talk. They sing. They do not play at anything.

6. We crossed the creek by means of a boat. We ascended the high grounds on the shore. We made our way to the top of the hill.

A RIDDLE

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
All the king's horses,
And all the king's men
Cannot put Humpty together again.



STUDY 38

Oral and Written Composition

A TRIP TO THE PARK

1. What is the favorite place for city children to have their little outings? Why? When country children visit their city cousins where do they most enjoy going? Why?

2. At what time of the year are children most eager to visit the park? What season is represented by this picture? What month would it be where you live? Prepare to give reasons for your answers.

3. What is the center of interest in the picture? How many different kinds of birds do you see? What is the large white bird close to the little girl? Why has it gone so close to her? Why doesn't she feed it? What do you think two of the other children are doing?

Write a story about the most interesting time you have had at a park, or at a fair, or at a circus.

Write your story as rapidly as you can, then rewrite it carefully correcting mistakes in spelling, use of capital letters, and punctuation.

STUDY 39

Letter-Writing

Is there a member of your class ill or a member that has moved away? What do you think he or she would like to know about school or your play? Your teacher will put the suggestions from different pupils on the board. Then each one may write a letter from these suggestions.

Or, better still, let each one make his or her own outline and then write the letter, not knowing what anyone else is writing.

Try to write a good, newsy letter, the kind you like to get.

If you are not sure how to arrange the place and date of your letter and how to address the envelope, see pages 18 and 23.



BLINN

STUDY 40

Art and Composition

DOGS

Oral Work. 1. Class conversation about the picture: From what country is the picture probably taken? Prepare to give reasons for your answer. What kind of dogs are shown? What kind of hat is the man wearing? What is his occupation? Why did the artist not show the sheep? What is the center of interest in the picture?

2. Each pupil should come to the class prepared to tell a story of some unusual thing he knows a dog to have done.

Written Work. Each pupil write a short story about a dog, or a short composition telling in what different ways dogs are useful.

STUDY 41

Words Often Mispronounced

For suggestions, see Study 27.

children	Christmas	elastic	February
chimney	elm	evening	figure

STUDY 42

The Right Use of Words

SAW, HAS SEEN, HAVE SEEN

Very many persons use *seen* when they should use *saw*. Sometimes a person says *I have saw*, but that is so bad that no one is likely to hear it often. There is no better, simple test of a person's habits in language than his use of *saw* and *seen*.

I saw.	We saw.	I have seen.	We have seen.
He saw.	You saw.	He has seen.	You have seen.
She saw.	They saw.	She has seen.	They have seen.

Study the above and repeat them many times aloud; it will help you to get the right form when you are not thinking about it.

Suggestions for a Game

Pupils choose sides. Number 1 on one side makes a sentence using *saw*; as, *I saw an eagle*. Number 1 on the other side says, *I have seen an eagle*. Number 2 on the first side says, *He saw an eagle*. Then Number 2 on the second side says, *He has seen an eagle*.

Number 3, *We saw an eagle*, and 3 on the other side responds, *They have seen an eagle* or *You have seen an eagle*.

This may be varied in many ways. When a pupil uses a wrong form he takes his seat.

STUDY 43

Story-Telling

Little Tommy had formed a habit of asking all sorts of questions. One evening he had quite tired his mother out.

"You had better keep still or something will happen to you," she said. "Curiosity once killed a cat."

After this Tommy was quiet for several minutes. Then he said, "Mother, what was it the cat wanted to know?"

* * *

Willie Wilson was learning the names of the letters at home and had picked up the meaning of *initials*.

"What are your initials?" he asked his cousin, Edith Mason.

"E-M," she replied.

"And what are mine?" he wanted to know.

"W-W," said Edith.

"Oh, double me, double me," laughed Willie.

Tell one of these stories at home and learn one at home to tell at school.

STUDY 44

Dictation

TWO USES OF THE COMMA

1. Peter, Paul, and Boots wanted to try their luck.

2. Good morning, Mr. Hoptoad. How do you do?

3. Along the pathway grew buttercups, daisies, and marigolds.

4. We should like to know, Minnie, where you get these flowers.

5. Look, Mother, Father brought me a knife, a book, and two neckties.

1. Study these sentences for punctuation. Notice how the commas are used in the first sentence. Where else are commas used in the same way? Now observe the use of the commas in sentence 4. Where else are commas used in a similar way?

2. Study the spelling of all words of which you are not sure, such as *as*, *their*, *Hoptoad*, *daisies*, *marigolds*, *know*, *knife*, *two*, *neckties*.

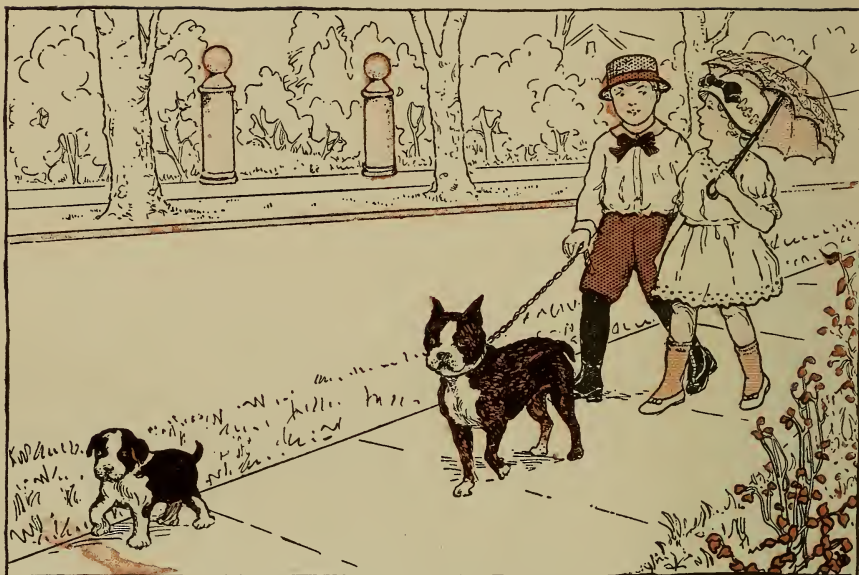
3. Why are capital letters used to begin *Mother* and *Father*? Prepare to write the sentences from dictation.

A RIDDLE

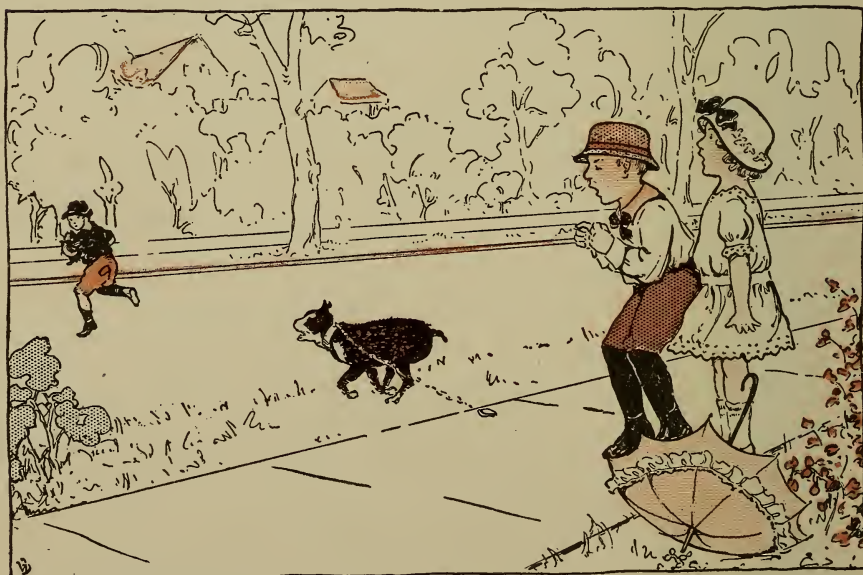
Two legs sits on three legs and holds one leg in his lap. In comes four legs and runs away with one leg. Up jumps two legs, picks up three legs, throws it at four legs, and makes him drop one leg.

STUDY 45

An Original Story



Suggestions for Paragraph 1.



Suggestions for Paragraph 2.

These pictures give hints for a very interesting story. Think out your plan, then write quite rapidly as the ideas come to you. Afterwards copy your story to make spelling, punctuation, use of capital letters and so on as nearly correct as you can.

1. Who are the children? Where do they live? How are they related? How did they come to have the mother dog and the puppy? What breed are the dogs? How do the children feel toward them?

2. Where did the larger boy come from? What is he doing? Why? How do the children feel? Did the boy let the mother dog go purposely or did she break away? What is the boy saying?

3. Tell about the result: whether the thief was caught, and if so, how; whether the children got their puppy back.

STUDY 46

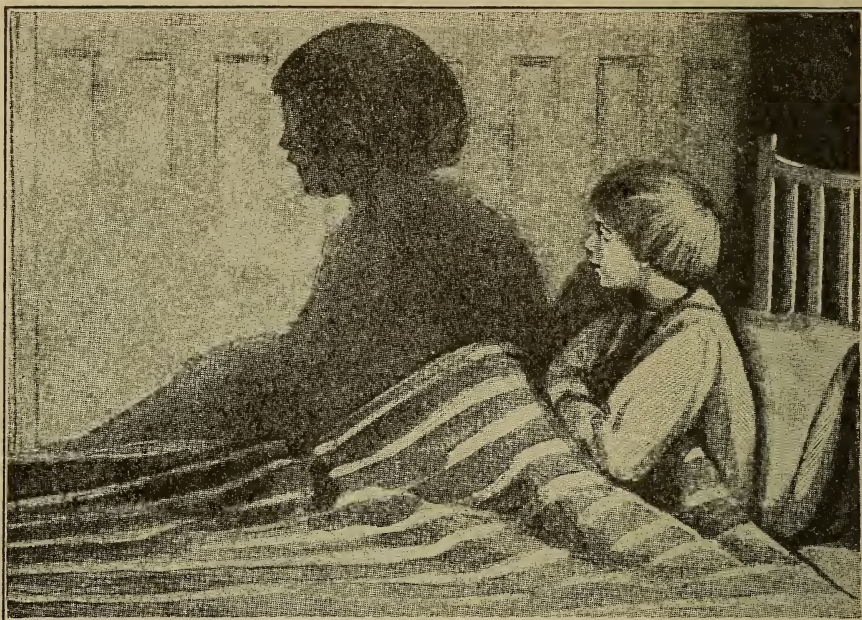
Literature and Composition

MY SHADOW

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can
see.

He is very, very like me from the heels up to the
head;

And I see him jump before me, when I jump into
my bed.



The funniest thing about him is the way he likes to
grow—

Not at all like proper children, which is always very
slow;

For he sometimes shoots up taller like an India-
rubber ball,

And he sometimes gets so little that there's none
of him at all.

He hasn't got a notion of how children ought to play,
And he can only make a fool of me in every sort of
way.

He stays so close beside me, he's a coward you can
see;

I'd think shame to stick to nursie as that shadow
sticks to me!

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind me and was fast asleep
in bed.

—ROBERT LOUIS STEVENSON.

1. Explain why your shadow suddenly grows tall or short.

2. Why did this little boy think the shadow remained in bed when he went out very early in the morning? How could he have gotten away from his shadow at any time?

3. When the sun is shining can you tell north, south, east, and west by your shadow? How?

4. How can you tell about the time of day by your shadow made by the sun?

Memorize the two stanzas you like best.

STUDY 47

A Story to Tell

THE BEST KIND OF GIFT

Once in a land far from here there lived a beautiful queen, as good as she was beautiful, and all her people loved her. One of her people was a poor little boy named Frank.

One morning Frank heard some men talking in the market place. "To-morrow is the Queen's birthday," said one. "I shall give her a pot of

honey, for honey is the sweetest thing in the world.”

“I shall give her a cup made of pure gold,” remarked another, “for gold is the most precious thing in the world.”

“I shall give her a bird in a golden cage. It will sing to her, and everybody knows that music is the most joyous thing in the world,” added the third man.

Poor little Frank turned sadly away. “I love the Queen more than anyone else does,” he sighed, “but I am too poor to carry her a gift on her birthday.”

As he walked along his face brightened. “I know what I can do,” he thought. “The good Queen loves the white flowers that grow in the meadow. I will gather a bunch and give them to her for her birthday.”

Off rushed little Frank. He searched the meadow over and over, but not a single white flower was in bloom. He found only one little green bud.

Frank looked at the bud and sighed. “If only that one bud were open, I could carry it to her,” he whispered. “She would love even one sweet flower.”

“Who would love one sweet flower?” asked a voice.

Frank turned round. There stood a little fairy, all dressed in white, with shining golden wings, and a tiny golden crown on her head.

“Our beautiful Queen would love the flower,” answered Frank. “To-morrow is her birthday and I am too poor to buy a gift for her, so I came for some flowers; but you see there aren’t any open—not even one.”

“I, too, am a queen,” answered the fairy,—“the queen of all the fairies in the world. We will open this little bud for you.”

So saying, the fairy queen waved her mystic wand and cried, “Wind fairies, come here!”

In rushed the wind fairies, flying here and there, never still for an instant.

“Wind fairies,” said the queen, “this little bud must be opened for the Queen’s birthday. Blow upon it.”

The wind fairies circled around the little bud. At first they blew softly, then harder and louder, till they blew a gale. But the little bud seemed only to close up tighter.

“We cannot open it,” they said, and away they flew.

“Rain fairies, come here,” cried the queen.

In pattered the rain fairies, dressed all in soft gray.

“Rain fairies,” said the queen, “this little bud must be opened for the Queen’s birthday. Rain upon it.”

The rain fairies bent over the little bud, sending first a gentle shower, then pouring down a heavy

rain, till the little bud was beaten to the ground; but she only closed her petals tighter.

“We cannot open it,” cried the rain fairies, and away they ran up the rainbow.

“Sunshine fairies, come here,” cried the queen.

In glided the dearest, brightest little fairies in the world, all dressed in shining gold.

“Sunshine fairies,” said their queen, “this little bud must be opened for the Queen’s birthday. Smile upon her.”

The sunshine fairies clustered around the little bud. They touched her with their warm beams and smiled upon her—oh, so sweetly. The little flower felt the warmth; she could keep closed no longer. She opened one tiny petal and peeped out. When she saw the sweet, kind faces of the sunshine fairies she laughed aloud for very joy. “Ha! ha! ha!” rang her silvery laughter, “Ha! ha! ha!” At every “ha” a petal flew open, until at last she stood before them—a perfect white flower with a heart as golden as the yellow sunshine.

“There, Frank, is your sweet white flower,” said the fairy queen.

Frank could hardly speak for joy; but he managed to thank the queen and her sunshine fairies for their goodness to him. Then he stooped and gently plucked the beautiful white flower.

Next day Frank stood timidly at one side and watched all the people give their presents to the

Queen. At last he drew near and handed her his one perfect blossom, saying, "My gift, dear Queen, is very small, but my love is very great."

Tears came into the eyes of the beautiful Queen. She took the fair flower and stooping down to Frank she whispered: "Thank you, dear little Frank. I like your gift the best of all. For I know and you know that love is the best thing in the world."

1. The language value of such a story as this comes by reading it through over and over. If possible, study it at home where you can read it aloud, and practice the different tones that you think would be used by the men, by Frank, by the fairy queen, and by the good Queen herself.

2. Describe the Queen as you imagine her to have been. Tell about all that was unusual in her appearance, in her manners and in her way of treating her people that led them to love her.

3. Tell what you can imagine about each of the three men and his reasons for his choice of his gift.

4. Fancy you can see each of the three groups of fairies; how could you tell one group from another? May the rain fairies have helped to open the flower?

This is a fine story to dramatize. If carefully prepared, it is good enough for public presentation.

After the story has been learned let four or five tell it in class, each taking a part, then each should tell it at home or to other children elsewhere.

STUDY 48

Words Often Mispronounced

With the help of your teacher get the right pronunciation of the following words. Let the class stand and each pronounce one word in order until all have been pronounced five times. Many persons do not sound the *h*.

what	when	which	whistle
wheel	where	whip	why

STUDY 49

The Right Use of Words

Copy and repeat aloud out of school:

It is I.	It is she.	It is they.	It isn't he.
It is he.	It is we.	It isn't I.	It isn't she.
			It isn't they.

Suggestions for a Game

Florence is blindfolded and a number of others form a circle about her, taking numbers one, two, three, etc.

FLORENCE: Who are here?

PUPILS IN CIRCLE: It is we.

Florence then steps forward and places one hand on the head or shoulder of another pupil.

FLORENCE: Who is this?

No. 1: It is she; the girl with brown hair and blue eyes. Use any simple description.

FLORENCE: Is it Mabel?

No. 2: No, it isn't she.

FLORENCE: Is it Frances?

No. 3: No, it isn't she.

FLORENCE: Is it Isabel?

ISABEL: It is I.

If Florence fails on the third guess she is out of the game and must take her seat. Then another person is blindfolded and the game proceeds as before.

The game may be varied in many ways, and will be most interesting if pupils plan the changes.

STUDY 50

Letter-Writing

Suppose you have just received a present, something you had long wished for. It is very fine and you are getting a great deal of pleasure from it.

Write a letter to the giver telling of your joy when you received it, and of the pleasure you are having. If some one shares your pleasure with you so much the better.

It may be well to make notes of the topics you intend to write about, a topic for each paragraph. Write the letter rapidly, then copy it to make it correct in use of capitals, spelling, and punctuation.



STUDY 51

A Story from a Picture

AN UNFRIENDLY WORLD

This little boy thought the house where he lived was a dull little place. He wished to see the world, so he went out into the garden at the back of the house, then through the back gate into a big field. Just when he began to enjoy his freedom some big birds came toward him, hissed, made faces at him, and seemed to want to get his cookie.

Tell this part of the story in your own way, then finish it, telling what trouble the little boy really had, how some person or animal came to drive the geese away, and to take him home.

STUDY 52

Literature and Composition

THE SPIDER AND THE FLY

“Will you walk into my parlor?”

Said the spider to a fly;

“’Tis the prettiest little parlor

That ever you did spy.

The way into my parlor

Is up a winding stair,

And I have many pretty things

To show when you are there.”

“Oh no, no!” said the little fly,

“To ask me is in vain;

For who goes up your winding stair

Can ne’er come down again.”

“I’m sure you must be weary

With soaring up so high;

Will you rest upon my little bed?”

Said the spider to the fly.

“There are pretty curtains drawn around,

The sheets are fine and thin;

And if you like to rest a while,

I’ll snugly tuck you in.”

“Oh no, no!” said the little fly,
“For I’ve often heard it said,
They never, never wake again,
Who sleep upon your bed.”

Said the cunning spider to the fly,
“Dear friend, what shall I do
To prove the warm affection
I’ve always felt for you?

I have, within my pantry,
Good store of all that’s nice;
I’m sure you’re very welcome—
Will you please to take a slice?”

“Oh no, no!” said the little fly,
“Kind sir, that cannot be;
I’ve heard what’s in your pantry,
And I do not wish to see.”

“Sweet creature,” said the spider,
“You’re witty and you’re wise;
How handsome are your gauzy wings!
How brilliant are your eyes!

I have a little looking-glass
Upon my parlor shelf;
If you’ll step in one moment, dear,
You shall behold yourself.”

“I thank you, gentle sir,” she said,
“For what you’re pleased to say,
And bidding you good-morning now,
I’ll call another day.”

—MARY HOWITT.

1. How many invitations are given in the poem?
2. To what different rooms in the spider’s house is the fly invited?

3. Notice that in the first invitation the spider tries to appeal to the fly’s curiosity, just as a person says to a friend, “Come in, I’ve something new to show you.”

Prepare to tell how the spider tries to coax the fly in each of the other invitations.

4. What did the spider really want?
5. Notice the fly’s replies to see whether they were polite. Tell what you think of them.

Memorize the stanza you like best.

STUDY 53

Literature and Composition

HOW TO TAKE A JOKE

One day a fox invited a stork to dinner. The fox thought he would have some fun. So he had soup and served it in a plate.

The fox lapped the soup with his tongue, but the stork could not wet her bill.

“I am sorry, Madame Stork, that you do not like the soup,” said the fox.

The stork laughed and said, "Do not be sorry. You must come to dinner with me some time."

Soon the stork invited the fox to dinner. She had meat in a long-necked jar. The stork could get the meat with her long bill, but the fox could not get his nose into the jar.

The stork ate the meat and said, "I am sorry, Sir Fox, that you do not like the meat."

"You can have fun, too," said the fox.

—AESOP.

1. What do you think of the jokes these animals played on each other? What do you like about the story?

Tell a story of a joke you have known one person to play on another and how the other person "got even." Remember that a good joke does not hurt anybody's feelings.

STUDY 54

The Right Use of Words

MAY AND CAN

We usually use *may* to express permission and *can* to express ability to do something. You *may* get the pony, if you *can* catch him. *May* I go to the circus? Do you think I *can* drive the colt?

Fill each blank below with the right word, *may* or *can*.

1. Mother, — I have a birthday party?
2. You — if you — get some flowers.
3. — we get some chestnuts, if we —?
4. Uncle, — Jack stay for dinner?

Write six sentences showing the correct use of *may*.

STUDY 55

A Humorous Story

Jimmie's home was near a river, in the outskirts of the city. One summer evening, when Jimmie was nearly five years old, his parents sat on the front porch reading, while the little boy played with a big picture scrap-book. Suddenly the strong odor of a skunk was carried to them on the evening breeze.

Jimmie sniffed two or three times, made a face, and said, "Father, what is that awful smell?"

"That is a skunk," was the reply.

"What's a skunk?"

By referring to the boy's pet rabbit, the father explained as well as he could what a skunk is like.

Jimmie was silent for a moment, and then he said, "But, Father, how does a skunk live with itself?"

Prepare to tell this story to another class or out of school.

STUDY 56

Memory Selection

I met a little elf-man once

Down where the lilies blow.

I asked him why he was so small

And why he didn't grow.

He slightly frowned, and with his eye

He looked me through and through;

"I'm quite as big for me," he said,

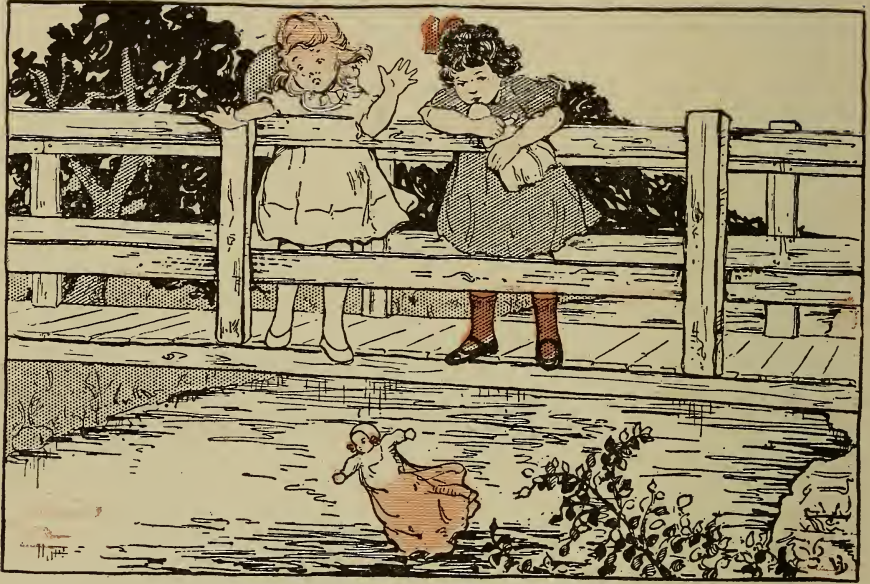
"As you are big for you."

—JOHN KENDRICK BANGS.

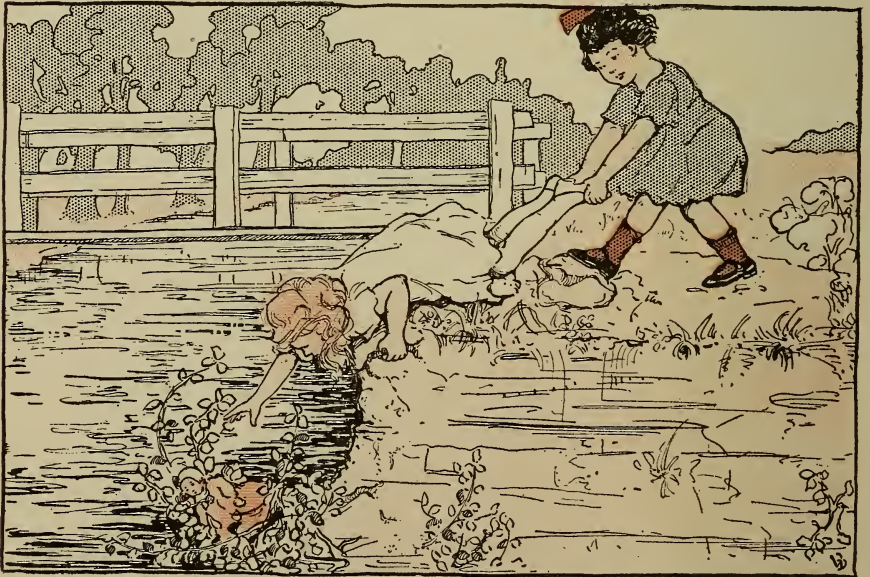
STUDY 57

An Original Story

THE YOUNG LIFESAVERS



Suggestions for Paragraph 1.



Suggestions for Paragraph 2.

1. It was after a very heavy rain. The water in the stream was high. Who are the children? Name the dolls. Where were they going? Why did they stop to look into the water? What happened?

2. How did the children feel as they watched the doll carried down stream? What happened that gave them hope? Who thought of the plan to try to save the doll? Who was willing to do the more difficult part?

3. Was it very difficult to reach the doll? Did a slipper come off? How long did they try? Did they finally succeed?

STUDY 58

Memory Selection

There was an old man who said, "How
Shall I flee from this horrible cow?

I shall sit on this stile

And continue to smile,

Which may soften the heart of the cow."

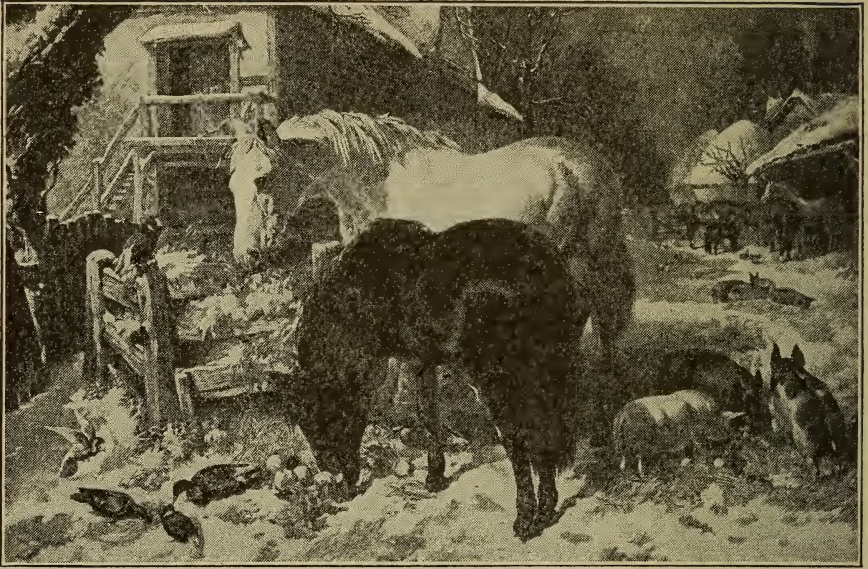
—EDWARD LEAR.

STUDY 59

Words Often Mispronounced

The important thing is that the pupils hear and say the right pronunciation several times. For directions see Study 48.

film	grandfather	handkerchief	Indian
finger	grandmother	library	Italian



STUDY 60

Oral and Written Composition

A FARMYARD

1. The most interesting place on many farms is the farmyard. When visitors come to the farm, whether they are shown anything else or not, they are taken to see the horses, the pigs, the poultry, and perhaps the cattle. Try to find reasons why this is so.

2. First make the picture the subject of a free-for-all conversation. Let the children ask the questions and answer them. What country is represented in the picture? What season?

3. How many different kinds of animals do you see? How many horses, ponies, pigs, ducks, chickens, geese?

4. Tell about some of the food provided for the animals. Why are not all of the animals feeding?

Write a story of a visit, real or fancied, to a farmyard.

STUDY 61

Letter-Writing

Suppose you have just finished reading a very interesting story-book. Possibly your grandfather gave it to you. Write him a letter telling briefly the story as you remember it.

STUDY 62

The Right Use of Words

HE AND I. SHE AND I. YOU AND I

1. *He* and *I* will run a race.
2. *She* and *I* live on the same street.
3. *You* and *I* may go home early.

In such sentences as these many persons use *him* in place of *he*, *her* in place of *she*, and *me* in place of *I*. If you try to use one of these words alone in the sentence you will see how like "baby talk" it sounds.

Each pupil prepare six sentences like these and read them aloud in class.

Suggestions for a Game

A pupil stands and thinks of some other pupil. He says, "I am thinking of a boy in the class, *he* and *I* go the same way home." Some one guesses of whom he is thinking, if correct he says, "It is *he*"; if incorrect he says, "It is not *he*. *He* and *I* are

about the same size, or *he* and *I* have eyes the same color," and so on.

If the pupils enter freely into it, such a game may be made interesting and even funny.

STUDY 63

Literature and Composition

A FLYING KITE

I often sit and wish that I
Could be a kite up in the sky,
And ride upon the breeze, and go
Whatever way it chanced to blow.
Then I could look beyond the town,
And see the river winding down,
And follow all the ships that sail
Like me before the merry gale,
Until at last with them I came
To some place with a foreign name.

—F. D. SHERMAN.

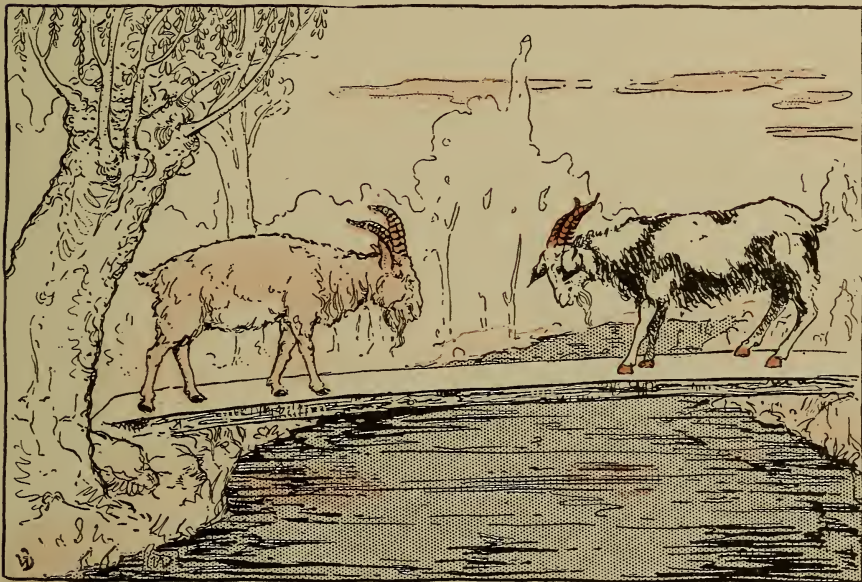
1. Why do young children often "run away," wander from home?
2. A poet lets his mind play freely; whether a thing is possible or impossible makes no difference to his fancy. What is impossible in the poem?
3. What machines now make possible what Mr. Sherman imagined as possible if a boy were a kite?

Memorize the poem.

Suppose you had a flying machine in which you felt quite safe, tell where you would go and what you would try to see.

STUDY 64

An Original Story



SELFISHNESS

Choose names for the goats. They probably lived on opposite sides of the stream. Were they satisfied with their pasture? What did each decide to do? Where have they met? Using the names, write the argument they had, and conclude your story by telling what finally happened.

Remember to write freely and rapidly at first. Then copy your story to correct mistakes.

STUDY 65

Literature and Composition

THE YOUNG ROBIN'S FIRST BATH

One morning a robin was taking her usual bath in the dish I had provided. She tried in vain to coax her young one to venture into the water. The young bird would perch on the edge of the dish, and now and then be splattered with drops of water as the mother splashed about. But he could not be tempted to step into the water.

At last the mother flew away and left him standing there, but in a moment came back with a worm in her mouth. The young robin was hungry, as young birds always are, and when he saw the worm, he began to flutter his wings and to cry for it.

Then the mother jumped into the middle of the water-dish, and stood there, holding the worm in sight. The youngster wanted the worm, and at once hopped in beside her. She fed him, and then began to splash about. The young bird soon found that a little water would not hurt him, and after this he took his bath daily.

—*Adapted from* OLIVE THORNE MILLER.

This lesson should be used in the spring or early summer, when the children can best observe some of the birds in the neighborhood. They are always interesting to those who are fond of them.

1. Explain *usual bath, venture, tempted, flutter*.
2. Why is the story divided into parts? What does the first part tell? The second part? The third part?

Tell something interesting you have known birds to do.

STUDY 66

Memory Selection

THE WIND

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—

O wind, a-blowing all day long!

O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—

O wind, a-blowing all day long!

O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just another child like me?

O wind, a-blowing all day long!

O wind, that sings so loud a song!

—ROBERT LOUIS STEVENSON.

Time yourself while you learn this poem.



CARTER

THE COTTON TAILS AT HOME.

STUDY 67

Oral and Written Composition

THE COTTONTAILS AT HOME

1. Here is Mrs. Molly Cottontail and her family. They are wild rabbits. Do you know why they are called cottontails? Can you tell where Mollie has made her home? If the picture took in much more of the surroundings, what would we see at the left? At the right? Think of reasons why Molly should have selected this place for her home, and tell them.

2. Now study the rabbits; what is each one doing? Why are Molly's ears so alert and her eyes so bright? Which of the young ones seem on the lookout? What would the rabbits probably do if they saw a fox, a dog, or even a man?

3. Learn all you can about wild rabbits to tell to your class.

Imagine that you were given one of these little baby rabbits for a pet; tell a story about your pet

You may use the following outline or make your own.

1. How you got the baby cottontail.
2. Where you kept it.
3. What you fed it.
4. Some of the things it did that you enjoyed.

Note.—The aim in lessons of this kind is to get the children to think and talk freely. Some of the pupils will know much more about other animals than they do about wild rabbits. They should be encouraged to choose their own subjects.

STUDY 68

WONDERFUL FRUIT

A French-Canadian guide came into camp one day greatly excited. He had a little basketful of wild cranberries which he showed with pride. "You know the li'l cranberry?" he asked the camping party. "Well, you take the li'l cranberry an' you put him on the fire with plenty of de sug—oo, big lot of de sug—an' you let him cook long time. Then you take him off an' let him cool. An' there! You have a more better apple sauce than you can make out of de prune!"

This is a good example of dialect used by many French-Canadians. Try to say the words just as they are spelled. If you can shrug your shoulders, lift your eyebrows, and make little gestures with your hand, so much the better.

If you like the story, you will know how to use it.

STUDY 69

Words Often Mispronounced

Negro	photograph	picture	towards
often	piano	potato	violin

STUDY 70

The Right Use of Words

Copy and repeat the following aloud at home:

It was I.	It was she.	It was they.	It wasn't he.
It was he.	It was we.	It wasn't I.	It wasn't she.
			It wasn't they.

Suggestions for a Game

One pupil is blindfolded and stands with his back to the class while another sings a stanza of a song, recites a memory selection, or whistles an air.

The one blindfolded guesses, "It was ——." If the guess is right the person named answers, "It was I"; but if wrong the class answers, "It was not he" or "It was not she."

If the blindfolded one does not succeed in three guesses he takes his seat, and another takes his place.

To bring in the use of *they* and *we* have two pupils sing or recite together.

Another method of securing oral use of these forms is to ask members of the class to compose sentences using them; as, Charles said it was I who did it; They knew all the time it was we; It wasn't she who made the mistake, etc.

Let each pupil try to find some interesting way of changing the method of playing the game.

STUDY 71

Literature and Composition

MAY

Why are bees and butterflies
Dancing in the sun?
Violets and buttercups
Blooming every one?

Why does Mr. Bobolink
Seem so shocking gay?
Why does—ah! I'd half forgot!
This is really May.

Why are all the water bugs
Donning roller-skates?
And the solemn ladybugs
Dozing on the gates?

Why do all the meadow brooks
Try to run away,
As though some one were chasing them?
Bless me! this is May.

—R. M. ALLEN.

1. These verses may or may not apply to May where you live. What ideas and pictures in the poem do you enjoy?

2. How do bees and butterflies dance? Of which are the movements more like dancing?

3. If you have never seen water bugs gliding about on the water, watch for them.

4. Where you live when might the meadow brooks more properly be said to be running away?

There are some pretty interesting things that belong to May where you live; make a list of them and tell about them in as pleasing a way as you can.

STUDY 72

A Story to Tell

JOHNNY CHUCK FINDS THE BEST THING IN THE WORLD

Old Mother West Wind had stopped to talk with the Slender Fir Tree.

“I’ve just come across the Green Meadows,” said Old Mother West Wind, “and there I saw the Best Thing in the World.”

Striped Chipmunk was sitting under the Slender Fir Tree and he couldn’t help hearing what Old Mother West Wind said. “The Best Thing in the World—now what can that be?” thought Striped Chipmunk. “Why, it must be heaps of nuts and acorns! I’ll go and find it.”

So Striped Chipmunk started down the Lone Little Path through the wood as fast as he could run. Pretty soon he met Peter Rabbit.

“Where are you going in such a hurry, Striped Chipmunk?” asked Peter Rabbit.

“Down to the Green Meadows to find the Best Thing in the World,” replied Striped Chipmunk, and he ran faster.

“The Best Thing in the World?” said Peter Rabbit, “why, that must be a great pile of carrots and cabbage! I think I’ll go and find it.”

So Peter Rabbit started down the Lone Little Path through the wood as fast as he could go after Striped Chipmunk.

As they passed the great hollow tree Bobby Coon put his head out. "Where are you going in such a hurry?" asked Bobby Coon.

"Down to the Green Meadows to find the Best Thing in the World!" shouted Striped Chipmunk and Peter Rabbit, and both began to run faster.

"The Best Thing in the World?" said Bobby Coon to himself, "why, that must be a whole field of sweet milky corn. I think I'll go and find it."

So Bobby Coon climbed down from the great hollow tree and started down the Lone Little Path through the wood as fast as he could go after Striped Chipmunk and Peter Rabbit, for there is nothing that Bobby Coon likes to eat so well as sweet milky corn.

At the edge of the wood they met Jimmy Skunk.

"Where are you going in such a hurry?" asked Jimmy Skunk.

"Down to the Green Meadows to find the Best Thing in the World!" shouted Striped Chipmunk and Peter Rabbit and Bobby Coon. Then they all tried to run faster.

"The Best Thing in the World?" said Jimmy Skunk. "Why, that must be packs and packs of beetles!" And for once in his life Jimmy Skunk began to hurry down the Lone Little Path after

Striped Chipmunk and Peter Rabbit and Bobby Coon.

They were all running so fast that they didn't see Reddy Fox until he jumped out of the long grass and asked:

"Where are you going in such a hurry?"

"To find the Best Thing in the World!" shouted Striped Chipmunk and Peter Rabbit and Bobby Coon and Jimmy Skunk, and each did his best to run faster.

"The Best Thing in the World?" said Reddy Fox to himself. "Why, that must be a whole pen full of tender young chickens, and I must have them."

So away went Reddy Fox as fast as he could run down the Lone Little Path after Striped Chipmunk, Peter Rabbit, Bobby Coon, and Jimmy Skunk.

By and by they all came to the house of Johnny Chuck.

"Where are you going in such a hurry?" asked Johnny Chuck.

"To find the Best Thing in the World," shouted Striped Chipmunk and Peter Rabbit and Bobby Coon and Jimmy Skunk and Reddy Fox.

"The Best Thing in the World?" said Johnny Chuck. "Why, I don't know of anything better than my own little home and the warm sunshine and the beautiful blue sky."

So Johnny Chuck stayed at home and played all day among the flowers with the Merry Little Breezes

of Old Mother West Wind and was as happy as could be.

But all day long Striped Chipmunk and Peter Rabbit and Bobby Coon and Jimmy Skunk and Reddy Fox ran this way and ran that way over the Green Meadows trying to find the Best Thing in the World. The sun was very, very warm and they ran so far and they ran so fast that they were very, very hot and tired, and still they hadn't found the Best Thing in the World.

When the long day was over they started up the Lone Little Path past Johnny Chuck's house to their own homes. They didn't hurry now for they were so very, very tired. And they were cross—oh, so cross! Striped Chipmunk hadn't found a single nut. Peter Rabbit hadn't found so much as the leaf of a cabbage. Bobby Coon hadn't found the tiniest bit of sweet milky corn. Jimmie Skunk hadn't seen a single beetle. Reddy Fox hadn't heard so much as the peep of a chicken. And all were as hungry as hungry could be.

Half way up the Lone Little Path they met Old Mother West Wind going to her home behind the hill. "Did you find the Best Thing in the World?" asked Old Mother West Wind.

"No!" shouted Striped Chipmunk and Peter Rabbit and Bobby Coon and Jimmy Skunk and Reddy Fox all together.

"Johnny Chuck has it," said Old Mother West

Wind. "It is being happy with the things you have and not wanting things which someone else has. And it is called Con-tent-ment."

—THORNTON BURGESS.

1. Why did the chipmunk think of *nuts* and *acorns*, and the rabbit of *carrots* and *cabbage* as the "best thing in the world?"

2. Of what did the coon, the skunk, and the fox each think?

3. Now think of some other animals and tell what each would probably have thought of as the "best thing in the world."

4. What animal is meant by John Chuck? Why did the writer of this story choose him to represent Contentment?

5. How could Old Mother West Wind know of the "best thing in the world?"

6. Notice how the writer of this story has used capital letters. He thinks of the west wind, the fir tree, the green meadows, the best thing in the world as though each was a person having a special name. Look over the story to see whether he has done the same all the way through.

It is well to notice this but do not try to imitate it.

This is a good story to dramatize. Old Mother West Wind should be a girl, but any other part may be taken by a girl or boy. Let them talk freely, not keeping to the words of the book.

This is also a fine story to tell to other children. Read it over and over again until you can tell it just as it is here, step by step, without omitting any part.

STUDY 73

Letter-Writing

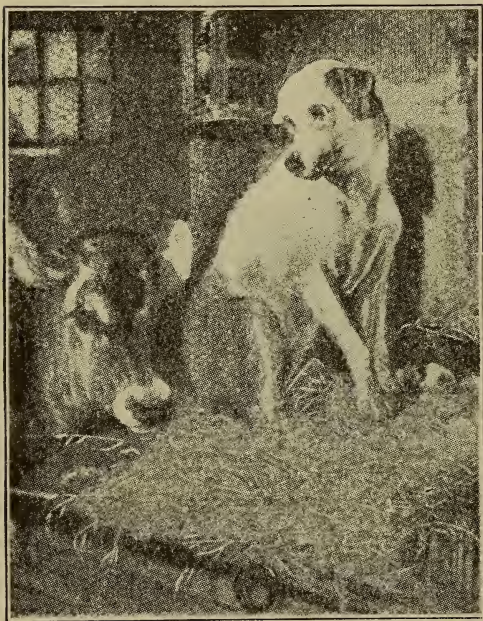
You have promised to write to a friend or relative; use this lesson period to fulfill your promise.

Tell of the things in which you think he or she will be most interested. Write just as though the person were near you and you were talking.

STUDY 74

Literature and Composition

THE DOG IN THE MANGER



A surly dog found his way into a cow stable and prepared to make his bed in the manger, which had been filled with hay for the cow.

When the cow came in the dog began to snarl and growl at her. "Excuse me," said Bossy, "that hay was put there for me."

"Well, who cares if it was," growled Bruno,

"I was here first and I mean to stay here."

"But you cannot eat the hay," said Bossy, gently. "Why do you wish to keep me from getting what is given to me and cannot possibly do you any good?"

Bruno's only answer was a snarl and a snap at Bossy's nose as she reached for a mouthful of hay.

Let each pupil write a similar story about two other animals or about two children.



STUDY 75

An Original Story

THE TALKATIVE TORTOISE

The picture represents an old Hindoo fable. Do not try to find the story, but make up your own. Perhaps your teacher knows the story and will tell it to you after you have written yours. These little hints may help you.

The tortoise wished to go to another country for the winter. The geese agreed to take him upon a certain condition. The tortoise promised. Give the conversation. Explain how they carried him; how he broke his promise, and what happened.

STUDY 76

Literature and Composition

BIRDS IN SUMMER

How pleasant the life of a bird must be,
 Flitting about in each leafy tree;
 In the leafy trees so broad and tall,
 Like a green and beautiful palace hall,
 With its airy chambers, light and boon,
 That open to sun, and stars, and moon;
 That open unto the bright blue sky,
 And the frolicsome winds as they wander by!

* * * * *

How pleasant the life of a bird must be,
 Wherever it listeth, there to flee;
 To go, when a joyful fancy calls,
 Dashing down 'mong the waterfalls;
 Then wheeling about, with its mate at play,
 Above and below, and among the spray,
 Hither and thither, with screams as wild
 As the laughing mirth of a rosy child!

—SAMUEL ROGERS.

1. What is the main idea of these stanzas?
2. The whole poem contains five other stanzas.

Prepare to tell or write of as many other ways as you can in which the life of birds in summer is pleasant. Possibly a few in the class will wish to tell of some of the hardships birds have to endure in summer as well as winter.

STUDY 77

Humorous Story

STUDYING A PICTURE

Two women were looking at a picture in the Royal Academy, entitled, "His Only Pair." The artist has represented a poor boy sitting up in bed while his hard-working mother mends his only pair of trousers. The boy, although obliged to stay in bed while the repairs are under way, is contentedly eating an orange.

One of the visitors looked at the picture with searching gaze, and then remarked to her companion: "'His Only Pair!' I don't call that a pear at all! It's an orange that he is eating."

1. Tell why you think the woman made such a mistake. Did the artist intend the picture to be humorous? Give your reason for your answer.

2. Notice the use of capital letters in this story. Try to give a reason for each capital.

Learn the story well, so that you can tell it out of school.

A RIDDLE

When walking through a field of wheat
I picked up something good to eat,
'Twas neither fish, flesh, fowl, nor bone;
I kept it till it ran alone.

STUDY 78

The Right Use of Words

The words *good* and *well* are often misused even by very well-educated persons, not because they do not know the right and wrong use of these words but because they have formed wrong habits and cannot change. It is vastly easier to get the right habit when young than later.

Good is usually used to describe a person or thing; as, a *good* book, *good* health, *good* reading, etc.

Well generally tells how something is done; as, Elsie swims *well*; My kite flies *well*; This pen writes *well*, etc. In a few cases *well* is used to describe a person or thing; as, I am *well*; Mother is *well*, etc. We should never use *good* in place of *well* in such sentences as, I feel *well*; Jane looks *well*; Tom does not feel very *well* this morning.

Read the following sentences aloud, inserting *good* or *well*, as the meaning requires, in the blank places.

1. Della is a —— singer and she plays ——.
2. We had a —— breakfast and feel ——.
3. This water is ——; I like it ——.
4. Sam, what can you do ——? I am a —— speller and I can write ——.
5. My pony felt —— this morning.

Pupils stand and each one sits after giving a good example of the use of these two words.



STUDY 79

An Original Story

Make a story from this picture, using the following suggestions:

1. Who is the little boy? Where does he live? Are his parents wealthy? Why do you think so?
2. Where did the boy get the pony? What kind is it? Are the dogs his pets too, or do some of them belong to his father? What different breeds do you recognize among the dogs? Which do you like best and why?
3. Where is the boy going? Whom do you think the man to be coming over the hill? Why does he follow the boy? Did the boy enjoy his ride?

If some pupils do not find a good story in this picture, let them bring their own pictures, or the teacher may supply one.

STUDY 80

Literature and Composition

A STORY OF THE DANDELIONS*

Long, long ago, when the world was young, the fairies were busy giving the flowers their names, and arranging places for them to grow, so that they would be given evenly to all parts of the world.

Of course, most of the flowers wanted open, sunny, warm places to live, and the fairies wished to please everybody, so they let them have their way. The lilies-of-the-valley, pansies, violets, and columbines were willing to take shady places, and the whole fern family spoke for damp, dark spots, and there were water lilies and cat-tails for the ponds.

“But,” cried one fairy suddenly, “everybody has forgotten about the dusty, dirty places! Plenty of flowers want to grow in the pleasant fields. But nobody has chosen city back yards, and vacant lots, and grubby, uncomfortable, dry places like those!”

“Of course not—who would?” asked a proud white lily.

“You’ll have to invent a new flower for such places,” laughed a big red rose, flaunting her lovely leaves from a carefully tended garden.

“We can’t do that,” said the fairies. And they felt very sad indeed. For they knew that in the

*With permission, from “Tales to be Told to Children,” Mary Dickerson Donahey, The Howell Co., Chicago.

driest, dustiest, homeliest places are flowers needed most.

But suddenly a very little fairy had a bright idea. "Let's turn ourselves into flowers," she cried, "and go and grow in the dusty places ourselves. And let's choose the cheeriest color there is—yellow, the color of sunshine! We'll grow up in the most deserted places the first thing in the spring, and bloom there all summer, and do the best we can to make things pretty and bright."

"You are dear good fairies," said their queen, "and it is a very wonderful idea. Do it. You shall have your sunshine color. And I'll make your leaves good to eat, so you'll be useful as well as pretty. And I'll give you queer, hollow stems, that children can roll you up into curls to play with. I'll arrange it so you shall be lovely always. I won't allow you to wither like other flowers.

"In reward for the work that you will do in the world, I'll arrange for you to grow old beautifully, and turn to fluffy balls of white, almost as pretty as your yellow flowers, and then you shall just blow away and vanish on the wind, as fairies should."

And so the fairy queen arranged it. A whole company of fairies offered to go for flower duty, and spring and summer and autumn you can see them, smiling with cheery golden faces, or dotting the grass with fairy balls of fluffy white.

And in Fairy Land, they say, the Fairies of the

Dandelion Corps are the merriest, happiest elves there are.

1. Have you ever noticed how some plants grow only in certain kinds of places? Make your own observations in the fields and woods near where you live and prepare to tell the class what you learn.

2. Tell whether you find it true that the dandelion grows in uncared-for back yards, and in dry, dusty, dirty places.

3. Explain in what ways you think the dandelion is a really beautiful flower.

4. How do children play with the stems of the dandelion and with the fluffy balls of white?

5. How are dandelion leaves used for food? What other plants are used in the same way?

6. Notice the use of the comma where there are several words used in the same way: *open, sunny, warm* places; *lilies-of-the-valley, pansies, violets, and columbines*; *driest, dustiest, homeliest* places. Try to use the comma in this way in your own stories and letters.

Compose a story of how a poor, sick, lonely little girl was cheered by dandelions growing in the yard back of her dreary room.

A RIDDLE

Little Nanny Etticoat,
With a white petticoat,
And a red nose;
The longer she stands,
The shorter she grows.

STUDY 81

Literature and Composition

THE SONG OF THE BUSY BEE

Buzz! buzz! buzz!
This is the song of the bee.
His legs are of yellow;
A jolly good fellow,
And yet a great worker is he.

In days that are sunny
He's getting his honey;
In days that are cloudy
He's making his wax;
On pinks and on lilies,
And gay daffodillies,
And columbine blossoms,
He levies a tax.

Buzz! buzz! buzz!
The sweet smelling clover,
He, humming, hangs over;
The scent of the roses
Makes fragrant his wings;
He never gets lazy;
From thistle and daisy,
And weeds of the meadow,
Some treasure he brings.

Buzz! buzz! buzz!
From morning's first light
Till the coming of night,
He's singing and toiling
The summer day through.
Oh! we may get weary,
And think work is dreary;
'Tis harder by far
To have nothing to do.

—MARION DOUGLAS.

1. Have you ever observed bees as they work among flowers? Name some of the flowers you think they prefer.
2. What do bees collect from the flowers? How do they carry the nectar? Why are the bees' legs yellow? Of what do they make wax and how do they use it?
3. How do bees and other insects repay the plants for what they take away?
4. Bees fly long distances over fields and among trees. How do you suppose they find their way home? What is meant by "a bee-line"?
5. What parts of the poem do you like best? What part, if any, might be omitted?

While studying the poem learn all you can about bees and their habits and let each pupil try to tell the class something interesting.

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